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long. Substances are *known* to us only through their qualities, but qualities *exist* only through their substances. Qualities are also called attributes, modes of being, properties, characters, and by many other names.

Now, substances and qualities may be considered as subject-matter of science, in the same way as things, in a more extended or a more limited view. In the latter or more limited view they are the subject-matter of Logic.

Logic is, therefore, the science of substances and qualities as such, and is accordingly conversant about those qualities only of substances which are common to all substances, and not about those which pertain to any substance or substances in their individual or less general capacity, and about those qualities or relations of qualities common to all qualities, and not those belonging only to individual qualities or to particular classes of qualities.

This view frees the science from a mass of irrelevant matter and many erroneous and misleading views, and assigns it, not as heretofore, a subordinate, but a leading position. It stands at the head of all the sciences.

## THE SOUL.

By FREDERIC R. MARVIN.

The Soul is its own destiny:  
 Fate is the Soul in motion:  
 It hath nor bound of space nor time;  
 It is the Infinite.  
 Duration that doth mock all measurement  
 Becometh conscious—is the everlasting Soul.  
 Time is a cunning fancy;  
 The immortal gods  
 Have wrought the subtle fabric of the hours,  
 To blind the Soul that looketh out  
 On its immensity:  
 But all in vain:  
 The introverted vision gazes on infinity;  
 Alone, supreme, the Soul forever dwells.  
 Empires have birth, they do decay and die;  
 Advancing years, like phantoms,  
 Sweep forever down the abyss of time  
 And slumber on the bosom of Forgetfulness.

Forever falls the sand, the glass is never empty,  
 Fed from the running fingers of Eternity.  
 The sands are ages:  
 Forever weep the Clepsydræ;  
 Their tears the universal grief express,  
 And drop into the bosom of Eternity.  
 But what are empires and the endless years  
 Unto the Soul that holdeth all!  
 Behold the infinite, far-shining, everlasting Soul—  
 Behold the Human Soul!

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## ON THE INTERPRETABILITY OF MUSIC.

By LEWIS J. BLOCK.

Is music interpretable? Are the magnificent masterpieces of the great musicians surcharged with an ideal content, or are they merely a harmonious arrangement of sounds in progressions and relations which shall be rhythmic, and, therefore, pleasurable to the human ear? Carlyle some years ago demonstrated to an incredulous English-speaking public that poetry was more than the pastime of an indolent leisure; Ruskin has devoted his unequalled resources of description and invective to a similar vindication of painting; and Wagner and the adherents of the so-called "Music of the Future" have done splendid battle for a right appreciation of their art.

Those who hold that the great musical masterpieces contain a definite ideal meaning which can be, although inadequately perhaps, reproduced in words, have many objections to meet. We are told that music is of such a nature that everybody, of necessity, puts his own conception into it; that the same music serves equally well for widely discordant subjects; that the conversion of music into a definitely expressive language deprives it of its chief charm, namely, its delicious vagueness and generality, which are of power to plunge the soul into an infinite dream of ineffable ecstasy and glory.

I do not intend to answer directly all or any one of these objections. I believe firmly that the defenders of the new school of music are in the right, and I shall give briefly my reasons for such belief. I shall thus be enabled to give an